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HUMAN TRAGEDY AND SOCIAL MEMORY: A CULTURAL LITERARY DISCOURSE ANALYSIS OF THE BALI BOMBING IN *HANYA NESTAPA*

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ABSTRACT

The Bali bombings of 2002 in Kuta and 2005 in Jimbaran had profound socio-economic and political repercussions for Indonesia. Sonaryono Basuki Ks reflects on these tragedies in his novel *Hanya Nestapa* (2008), reconstructing their discourses to offer readers a nuanced perspective. This study analyzes the forms of discourse in the novel using theories of literary discourse, literary sociology, and semiotics, supported by library research methods. The findings reveal discourses of human tragedy, loyalty, and destiny, as well as the economic and psychological impacts of the bombings, conveyed through both narrative and investigative techniques.

KEYWORDS: Tragedy, Narrative, Investigative, Trauma Representation, Indonesian Literature

1. INTRODUCTION

A literary work represents the expression of a writer as both an individual and a social being. As an individual, the writer demonstrates a unique aesthetic sensibility, while as a social being, he or she reflects social aesthetics. For this reason, literature often mirrors community life either directly or indirectly, serving as a reflection of social realities observed by the author. Neither art nor literature functions in isolation; each actualizes and embodies conventional systems, literary codes, and cultural values (Teeuw, 1980:11). Accordingly, the sociology of literature provides a useful theoretical framework for examining the social dimensions embedded in literary texts.

This study, however, does not focus broadly on social conditions reflected in literature. Rather, it analyzes the literary discourse surrounding the 2002 Bali bombing as represented in *Hanya Nestapa* (2008) by Sunaryono Basuki Ks. The bombing in Legian, Kuta, constituted a profound human tragedy with immediate social repercussions in Indonesia, claiming many lives—including foreign nationals—and leaving survivors permanently disabled. The tragedy also generated significant economic consequences for the Balinese community. Widely reported by global mass media, the event inspired various literary responses, one of which was Sunaryono Basuki Ks's novel. Through his imaginative reconstruction, the author represents the tragedy in multiple discursive forms. Thus, this study seeks to identify the specific forms of literary discourse employed in the novel and their role in shaping readers' understanding. Theoretically, this research contributes to ongoing studies of discourse in literature and serves as a resource for academic discussions. Practically, it offers insights valuable to both the broader community and scholars of Indonesian literature.

The literary discourse in *Hanya Nestapa* emerges through a dynamic interplay between language and content. At the linguistic level, discourse supports and structures the narrative, creating a cohesive and meaningful whole. In this novel, Sunaryono Basuki Ks employs diverse discursive strategies to represent the Bali bomb tragedy. The central research question, therefore, concerns the forms of discourse or phenomena related to the tragedy that are articulated in the text.

The main theoretical framework adopted is discourse theory, particularly as formulated by Jorgensen and Phillips (2010), supported by literary sociology and semiotics. These frameworks are

employed simultaneously and dialectically to ensure a comprehensive and accountable analysis. Discourse theory facilitates the identification of various discursive forms in general and those related specifically to the 2002 tragedy, while the supporting theories address the broader social implications and meanings embedded in the novel.

Discourse itself can be understood as a mode of constructing and interpreting reality. It encompasses both linguistic expression and social meaning, shaping how individuals perceive and communicate experiences. As Jorgensen and Phillips (2012) emphasize, discourse refers to particular ways of talking about and understanding the world. It is inseparable from communication—both spoken and written (Setiawati & Rusmawati, 2019:3). Consequently, understanding how discourses are produced and consumed is essential for effective interpretation.

Scholars have approached discourse from several perspectives. First, it is inseparable from language as a medium of expression. Ricoeur (in Hery, 2003:30) defines discourse as a speech act through which messages are transmitted to an audience. From this perspective, discourse represents the highest unit in the grammatical hierarchy. Second, discourse may also refer to structured compositions—novels, books, paragraphs, or sentences—that convey a complete message (Djadjasudarma, 2017:3). Third, discourse is not only structural but also conceptual, encompassing the ideologies, issues, and meanings embedded within texts (Chatman, 1980:96). Thus, language and content function as an inseparable unit in effective communication. In the present study, discourse is analyzed both as linguistic form and as narrative content, aligning with Djadjakusuma's (2017:7) concept of narrative discourse.

Discourse analysis is inherently multidisciplinary, capable of exploring both textual structures and sociocultural dimensions (Jorgensen & Phillips, 2010:2; Makaryk, 1993:34). While Makaryk emphasizes the linguistic and sociocultural aspects, Genette (1986:29) highlights narrative discourse as the interplay between narration and story, underscoring the distinction between discourse at the linguistic level and discourse at the content level. Van Dijk (in Eriyanto, 2001:225–226) further distinguishes macrostructure (global meaning or theme), superstructure (textual organization), and microstructure (linguistic details such as words, sentences, and propositions). This study particularly examines the microstructure of

Hanya Nestapa, focusing on cohesion and coherence to reveal the phenomena embedded within the text.

In summary, discourse theory as articulated by Jorgensen and Phillips (2010:45) provides the primary analytical lens for this study, as it enables the exploration of how literary discourse represents social phenomena, particularly the 2002 Bali bombing. The theory's capacity to address both linguistic and social dimensions ensures that the findings are scientifically grounded and contribute meaningfully to the study of literary discourse in Indonesia.

2. RESEARCH METHOD

This study employed a library research approach, producing qualitative data through the dialectical application of reading, observation, note-taking, and hermeneutic (interpretive) techniques. The emphasis was placed on the quality rather than the quantity of data. The novel *Hanya Nestapa* was first examined in detail to identify, classify, and reduce relevant data. These data were then systematically recorded, connected, and analyzed in relation to one another, before being interpreted through the lens of relevant theories. Particular attention was given to words and sentences functioning as discursive units, which were further examined in terms of cohesion and coherence. Through this process, the literary and social phenomena represented by Sunaryono Basuki Ks in the novel were revealed.

3. RESULTS AND DISCUSSION

Drawing on the discourse theory of Jorgensen and Phillips (2010), this study identifies several significant discourses represented in Sunaryono Basuki Ks's *Hanya Nestapa*. These discourses reflect the author's reconstruction of the 2002 Bali bombing, shaped by his observations, experiences, and social interactions. As Teeuw (1980:11) argues, literary works are never created in cultural isolation but embody the writer's environment and worldview. Readers, therefore, engage in a process of "naturalization" (Teeuw, 1983:4), interpreting meaning through their own knowledge and experience.

In this context, *Hanya Nestapa* can be viewed as a literary reconstruction of the bombing of 12 October 2002, which claimed many lives and devastated Bali's economy and society. Through imaginative narration, the author exposes various humanitarian discourses and their impact on Indonesian society in general and the Balinese community in particular. The analysis applies discourse theory as the main framework, complemented by literary

sociology and semiotics, to uncover both the meanings and signs within the text. In semiotic terms, the narrative serves as a sign in which the *signifier* (language or sound) conveys the *signified* (concept or meaning), with interpretation shaped by the author's cultural knowledge and lived experience.

Before turning to the detailed analysis of these discourses, it is important to consider the significance of the novel's title. According to Saussure's semiotic framework (in Zaimar, 2008; Widada, 2009), the title functions as a sign, containing both signifier and signified. The word *Nestapa* (Indonesian Dictionary, 2015:960) signifies deep sorrow. This meaning is embodied in the protagonist, Made Budiawan, a Balinese tourism entrepreneur who experiences unrelenting sadness for two reasons: the collapse of Bali's tourism industry and the loss of his romantic relationships, both direct consequences of the bombing. Thus, the title encapsulates the central theme of the novel—sorrow as the collective and individual response to the Bali tragedy.

Based on what was read in the object of the study as the sign, it was found that the discourses or phenomena that the Bali bomb tragedy contains revealed by the writer in the novel *Hanya Nestapa* are as follows.

3.1. The Discourse on Human Tragedy

One of the discourses or phenomena revealed by the writer is a human tragedy. Bombing, where it takes place, certainly results in an either small or serious human tragedy. Similarly, the Bali bomb tragedy occurring in 12 October 2002 at Legian, Kuta, Badung Regency, Bali caused 202 people to die and hundreds of people to be injured. Two groups of people were possibly involved in the Bali bomb tragedy. They were a group of people who were members of the international terrorist network and a group of people who were members of the domestic terrorist group that had ties to the transitional terrorist network. The discourse or the phenomenon of the Bali bomb tragedy one was revealed by the writer using two techniques; they are the direct narrative technique by the writer, and the investigative technique based on the information obtained by the writer from the witnesses.

The narrative picture directly revealed by the writer through the events undergone by the main character, Made Budiawan, and his girlfriend, Komang Widyareni, who happened to be at Legian, where the Bali bomb tragedy one took place is as follows. It was Saturday night when Made

Budiawan and his girlfriend were going out strolling at Legian Beach. They were stopping to buy cigarettes when the bomb exploded, causing Komang Widyareni to die, as confessed by Made Budiawan as follows.

Kubaca lagi catatan yang sekarang terletak di bawah pisau pembuka surat di atas meja. Janjiku dengan Komang malam ini. Aku sengaja pulang lebih awal agar bisa bersiap-siap, demikian juga jam enam sore Komang sudah tak kelihatan di kantor. Aku janji menjemputnya jam delapan dengan sepeda motor. Sepeda motor? Kenapa tidak dengan mobil kijangku? Pemandokan Komang masuk ke dalam gang, dengan mobil kijang aku harus parkir di luar dan menjemputnya. Tak pantas kuminta dia menungguku di mulut gang. Komang adalah dewiku, akulah yang harus merendahkan diriku dan mengetuk pintu pondokannya, membimbing tangannya dan mempersilakan dia menunggu sampai aku menyalakan mesin motorku (hal. 62-63)

The translation is as follows.

I'd like to read the note which was now under the knife used to open the letter on the table. I had an appointment with Komang this evening. I intentionally went home earlier in order to get ready; as well, Komang was not seen at the office at 6. I promised to pick her up by motorcycle. By motor cycle? Why didn't I pick her up by car? I had to go through an alley to reach Komang's house. If I went by car, I would have to park outside and then went through the alley to pick her up. It was inappropriate for me to ask her to wait for me in front of the alley. Komang was my goddess, I had to humiliate myself and knock the door of his house, guide her hand, and let her to wait for me until I turned on the car (pp. 62-63).

Made Budiawan and Komang Widyareni went for a walk on Legian Beach to get rid of the stiff and formal atmosphere at the office of Made Budiawan's travel agent. They enjoyed their relationship as a couple who would like to get married soon (p. 65). When they went home and arrived at an alley, Made Budiawan intended to buy cigarettes and left Komang Widyareni alone on the motorbike. It was at that time that there was a very powerful explosion known as the Bali bomb tragedy one. The incident began with Made's arrival at Komang's house. It is narrated by the writer as follows.

Dan malam makin larut saat kami berciuman terakhir kalinya. Kubonceng dengan kemesraan makin bertambah. Tiba-tiba aku ingat perlu membeli rokok.

Di depan sebuah gang aku berhenti. "Tunggu mau beli rokok di gang. Di motor saja". Setengah berlari aku masuk gang. Terdengar ledakan keras. Bumi bergetar. Lalu, ledakan lebih keras. Bumi kiamat. Nyala api membumbung ke langit (hal. 68).

The translation is as follows.

It was getting dark when we kissed one another. I gave her a ride and we were getting closer. Then I remembered that I needed to buy cigarettes. I stopped in front of an alley. "Wait for me as I intended to buy cigarettes at the alley. Just stay on the motor bike". After I ran, I entered the alley. A very powerful explosion was heard. The earth was shaking. After that, another more powerful explosion was heard. Flames soared into the sky (p. 68).

The writer also revealed the incident undergone by Made Budiawan when the Bali bomb exploded. He had to be hospitalized as he was injured. What was Made Budiawan's confession is narrated as follows.

Aku tersungkur memeluk bumi. Tembok runtuh. Suara ledakan yang susul menyusul bukan seperti yang pertama. Bumi bergetar bersama bunyi runtuhan tembok-tembok. Pecahan-pecahan tembok menimpa diriku. "Duh Dewa Ratu". Teriakku. Bangunan di gang yang kumasuki rata dengan tanah. Tukang rokok itu sudah tidak ada, entah kemana. Tanganku meraba sesuatu yang basah. Dalam gelap aku tak bisa tahu apa. Namun lebih kental dari sekedar air.

Sudah beberapa hari tak hujan, mustahil bekas air hujan.

"Komang!" teriakku. "Komang!"

Aku bangun dari sungkurku. Badanku terasa sakit semua. Tembok kokoh di ujung kepalaku yang tak roboh. Kalau tembok itu roboh, aku tak tahu jadi apa.

Pasti jadi daging pipih. Dengan susah payah aku terhuyung ke luar dari gang yang tak berupa gang lagi. Komang lenyap. Tak ada lagi di tempatnya semula.

Motorku juga tinggal onggokan menyala dalam kobaran api (hal.69).

The translation is as follows.

I fell down hugging the ground. The walls were crumbling. The sound of the explosion that followed was not like the first one. The earth shook

with the sound of collapsing walls. The pieces of the walls fell on me. "Oh my God". I shouted. The buildings along the alley I entered were leveled to the ground. The man who sold cigarettes disappeared; nobody knew where he had gone. My hand touched something wet. In the dark I could not tell what it was. However, I felt it thicker than just water. It had never rained since several days before; so it was impossible to be rainwater. "Komang! I cried. "Komang!" I got up from my knees. My whole body hurt. The solid wall at the top of my head did not collapse. If it collapsed, I did not know what I would have been. I certainly became white meat. With difficulty I stumbled out of the alley which was no longer in shape. Komang disappeared. She was not where she had been before. My motorbike was also just a pile of burning corpses in the flames (p. 69).

The explosion caused Made Budiawan to faint after knowing that Komang Widyareni disappeared and his motorcycle was burned out. He regained consciousness after receiving treatment at Sanglah Hospital. After regained consciousness, he remembered Komang Widyareni and asked the nurse what had happened (p. 77). This signifier means that he loved her sincerely and sacredly.

The impact of the Bali bombing on the community, facilities and infrastructure around the explosion at Legian Village was terrible. Sociologically, it affected the social life of the Balinese community whose economy was dependent on the tourism sector. The horror and destruction resulted from the explosion was revealed by the writer on pp. 69-72). The writer also revealed the discourse or phenomenon on the human tragedy resulting from the Bali bombing using the investigative technique based on the information gained from the witnesses who directly saw the incident. What was informed by the witnesses reflected how terrible the human tragedy taking place at that time was.

Larry Mc Dowell (25 tahun). Aku melintas di dekat Paddy's Bar malam itu,

jam sebelas malam lebih. Kulihat seorang lelaki tanpa kaki, dan kulihat pula

seorang lelaki lain yang perutnya tertusuk kabel. Mereka sudah tak berdaya

dan aku tak berdaya menolong mereka.

Rachel Hughes (18 tahun). Malam itu aku merasakan guncangan luar biasa.

Kukira ada gempa tetapi sebelumnya kudengar ledakan yang hebat. Ingin aku

berlari turun dari kamarku, tetapi karena ledakan sudah tak terdengar dan bumi

tak lagi bergetar, aku keluar ke teras hotel Bounty. Kulihat orang-orang

berjalan di bawah, badannya berlumur darah. Kulihat pula di udara sesuatu

melayang-layang dan terlempar ke jalan. Ternyata sepotong tangan, potongan

tubuh. Aku tak tahan melihat itu semua (hal.73).

The translation is as follows.

Larry Mc Dowell (25 years old). I was passing by Paddy's Bar at that time, it was already several minutes past 12 p.m. at that time, I saw a man without legs, and I also saw a man whose stomach was impaled by a cable. They were already helpless and I was powerless to help them. Rachel Hughes (18 years old). That night I felt a tremendous shock. I thought there was an earthquake but I heard a loud explosion before. I wanted to run down from my room, but as there was no explosion heard and the earth no longer trembled, I went out onto the terrace of the Bounty hotel. I saw people walking below, their bodies covered in blood. I also saw something floating in the air and thrown onto the road. It turned to be a piece of hand, a piece of body. I couldn't stand to see it all (p. 73).

The sad and terrifying atmosphere at that time of the incident was also told by other witnesses (pp.7-76). The signifier above means that the Bali bomb tragedy was a tremendous human tragedy causing many people to die and to be injured. Many people suffered from mental disorders, and many others were economically depressed as tourism activities in Bali were not running. All the victims were innocent people. This was only due to the hatred towards a country that was considered detrimental to certain groups.

3.2. The Discourse on Loyalty

The other discourse or phenomenon revealed by the writer is the discourse on loyalty, as shown by Made Budiawan's loyalty to Komang Widyareni and vice versa. At the office they had the status of a superior and a subordinate, and outside the office they were lovers. They were loyal to one another, although they were teased by many other people. Loyalty is something valuable and rare in social relationships in society. It cannot be separated from one's character which has already been formed in one's family and surrounding community.

The discourse on loyalty was shown by Komang Widyareni to Made Budiawan, although she was loved by Brian Smith, who came from the United Kingdom. She did not accept his love. However, she served Brian Smith as a guest whom should be politely, friendly and professionally served, although he always chased her so that she would be

his girlfriend (p. 49). The writer revealed that Brian Smith loved Komang Widyareni based on the emails he used. One of the emails he sent to her stating that he loved her was revealed by the writer as follows.

Kesenian negerimu luar biasa, aku iri. Tahukah kamu bahwa di istana-istana di Inggris dapat ditemukan kursi kayu jati halus buatan Jepara? Mestinya mereka dulu juga memboyong patung-patung kayu yang melebihi patung karya Rodin yang diunggulkan oleh Prancis. Namun, lebih dari itu, aku sudah bertemu dengan seorang dewi kau Widya. Aku belum siap kembali ke negeriku. Ku ingin berlama-lama tinggal di Bali menikmati hidup di sorga dan berada dekat dengan seorang dewi.... love Brian (hal. 58)

The translation is as follows.

Your country's art is amazing. Do you know that the smooth finished wooden chairs made in Jepara can also be found in the British castles? They should have brought the wooden sculptures that surpassed Rodin's works which were favored by France. However, more than that, I have met a goddess, that is, Widya. I'm not ready to return to my country. I want to stay in Bali for a long time to enjoy the heaven and to be close to a goddess ... love Brian (p. 58).

Made Budiawan's loyalty to Komang Widyareni was also seen from that fact the he was not tempted by another woman. They agreed that they would not have sexual intercourse before they were married (p. 64). The signified reflected by this signifier is that, as Balinese people, they upheld the Balinese cultural values and the sacredness of the wedding ceremony. Made Budiawan's loyalty to Komang Widyareni and vice versa to maintain virginity and the sacredness of the wedding ceremony is revealed through Komang Widyareni's confession to Made Budiawan as follows.

*"Kenapa menangis? Sedih? Seharusnya Komang senang dan bahagia"
"Ya, Komang senang. Bahagia"
"Kenapa menangis? Ada yang ditinggalkan?"
"Ya pasti"
Aku terkesiap. Apakah Komang meninggalkan seorang pacar yang harus patah hati?
"Seseorang?"
"Bukan". Jawabnya setengah bisik
"Lalu siapa?"
"Apa, bukan siapa"*

*"Apa? Pekerjaannya? Komang boleh terus bekerja walau sudah menjadi Nyonya Budiawan.
"Kesucianku. Keperawananku. Aku harus berpisah dengannya"
"Bukankah tak perlu ditangisi?" kuelus kepalanya. Makin sayang.
"Kak Budi yang akan menerimanya. Komang bersyukur karena itu menangis. Bersyukur bisa menjaganya sampai menyerahkannya pada seorang suami" (hal.66).*

The translation is as follows.

*"Why are you crying? Are you sad? Komang should be happy and joyful"
"Yes, Komang is joyful. Happy"
"Why are you crying? Is there anything left behind?"*

"Yes, there certainly is"

I gasp for breath. Will Komang leave a boyfriend who has to be heartbroken?

"Someone?"

"No, I won't. She answered in a half whisper.

"Whom will you leave, then?"

"What, I will not leave anybody"

"What? Your job? Komang may continue working although you are already called Mrs. Budiawan.

"My holiness, My virginity. Should I break up with him?"

"Isn't that something to cry out?" I stroke his head. I love him more and more.

"It is brother Budi who will accept that. Therefore, Komang feels grateful; therefore, she cries. She is grateful that she can maintain her virginity before she gives it to the husband" (p. 66).

Made Budiawan did the same thing. He could refrain from having sexual relations before marriage. When he had Sang Ayu, who was very sexually aggressive, as his girlfriend, he almost had sexual intercourse with her (pp. 66-67). He also maintained his holiness when he had Dian as his girlfriend, after Komang Widyareni left him forever (p. 117). All the signifiers above mean that they had a strong commitment to understanding loyalty in social interactions in general and in a romantic relationship in particular.

Mutual understanding and trust between Made Budiawan and Komang Widyareni caused them to be loyal to one another. Made Budiawan, in particular, understood and trusted who Komang Widyareni was. Komang Widyareni, who was a tour leader, always served her guests well and friendly, and, in fact, she was loved by Brian Smith (p. 60). This signified shows that they loved one

another sincerely and always maintained their respective dignities. Moreover, their engagement was already approved by Komang Widyareni's family. They were just waiting for a precious day to get married soon.

3.3. The Discourse on Destiny

The discourse or phenomenon on destiny was also revealed by the writer in the novel. This discourse leaves a message to the readers that humans cannot reject and fight against the destiny already determined by God. What someone has done "karma" determines his/her dignity; the word "karma" refers to what has been done in his/her current life and it can also refer to what he/she did in the previous life. It is derived from Sanskrit, meaning 'work' or 'movement'. "Karma" leaves traces referred to as *karma wasana* that will appear as what is referred to as *karma phala* (result of action) determining whether human life is good or not. If one does good, goodness will come to one's life, and vice versa (Munidevi, 2017:57).

The journey of life of Made Budiawan and Komang Widyareni is a destiny that they had to accept and carry out, resulting from their current life or past life. They were carrying out the results of their respective actions 'karma phala'. Made Budiawan was always left by his girlfriends, Komang Widyareni, who died due to the bomb explosion. He was left by Komang Widyareni forever. She was one of the victims of the Bali bomb tragedy at Legian. Actually, they were going to get legally married soon (pp. 67-68). After Made Budiawan got physically and spiritually healthy and recovered from the injuries resulting from the bomb attack, he met Dian as his new girlfriend (p. 118), who died as a consequence of the Bali bomb attack two at a café located in Jimbaran Beach. It was Saturday night when they were going for a walk and having dinner at the café. That incident was narrated by the writer as follows.

Aku ingin segera pulang. Mengantar Dian pulang dan menciumnya untuk pertama kali.
 "Mau tambah lagi?"
 "Cukup"
 "Baik. Tunggu di sini. Aku bayar dulu"
 Kutinggalkan penerangku di meja yang lilinnya masih menyala. Bergegas aku menuju meja kasir. Sengaja. Padahal aku bisa membayar di mejaku sendiri.
 Dua lembar uang ratusan ribu berpindah tangan. Lilin masih menyala. Tapi, lilin yang lebih besar menyala. Suaranya menyobek gendang telinga. Aku

terjatuh ke lantai. Terdengar teriakan. Kobaran api. Tak terpikir apa. Kompor meledak? Mustahil demikian dasyat. Lalu teriakan histeris. Dan Dian tadi masih di sana. Aku bangkit, tapi jiwaku tak mungkin bangkit lagi. Luluh lantak seperti café ini. Aku berdiri kembali ke meja dan tak menemukan Dian di sama (hal. 121).

The translation is as follows.

I would like to go home soon. I would like to take Dian home and kiss her for the first time.

"Would you like to add some more rice?"

"That's enough"

"That's fine. Will you wait for me here, please? I have to pay first".

I was leaving my girlfriend at the table with the candle still burning and rushing to the cashier's desk. I was intentionally doing that as, actually, I could pay at my table.

Two hundred thousand notes were transferred to the cashier. The candle was still burning. But the only the bigger candle was burning. Its sound was tearing the eardrums. Then, I fell to the floor. Screams were heard. Blaze. It never occurred to me what was happening. Was the stove exploding? That was impossible as explosion was very loud. Then, hysterical screams were heard. Dian was still there. I rose but my soul could not rise again. My soul was shattered like this café. I stood again to go to the table but Dian was not there (p. 121).

The signifier narrated by the writer above means that Made Budiawan, Komang Widyareni, and Dian were living their dignities determined by God. Everybody on earth lives their dignities. The incidents experienced by the main character, Made Budiawan, is 'only misery', resulting from the results of his and his girlfriend's *karma wasana*.

The discourse or phenomenon on dignity was also expressed by the writer based on his belief in Hinduism, when Komang Widyareni's father gave advice to Made Budiawan as follows.

Tenanglah, Dek. Semua itu rencana Hyang Widhi. Kita tidak tahu kapan dan dimana akan mati walaupun yakin bahwa kita semua akan mati. Hanya kematian yang niscaya, sedangkan rejeki, pernikahan, sakit dan sehat, kita tidak tahu kenapa harus terjadi" (hal.80).

The translation is as follows.

Calm down, Dek. It's all God's plan. We never know when and where we will die, although we all know that everybody will die. The only death that is inevitable, we do not know why fortunate should

come, why we should get married, and we should be healthy and sick (p. 80).

After the Bali bomb tragedy is discussed, now its impact will be discussed. It is important to reveal it as it shook the world and the international society paid attention to it. The most important phenomenon revealed by the writer in the novel is its impact. Its economic, psychological, and social impacts are so serious (Elizabeth, 2015: 81-85). In the novel *Hanya Nestapa* the various impacts of the Bali bomb tragedy are also revealed.

3.3.1. The Economic Impact

The economic impact was the most serious impact felt by the Indonesian society in general, and by the Balinese society in particular. After the Bali bomb tragedy, tourists left Bali massively. Before the tragedy, the hotel occupancy rate averaged 70.27%; however, after the tragedy, it was only 1.13 (Elizabeth, 2015:81). Many tourists cancelled their arrival to Bali. Cancellations were made through emails by the agents abroad to the travel agency owned by Made Budiawan. The writer revealed such cancellations through Dewi, one of his employees, when visiting him at the hospital.

"Begitulah yang kami ketahui, pak" kata Dewi.
"Sekarang perkenankan saya
pulang dulu. Harus kembali ke kantor dan
menghubungi teman-teman".
"Terima kasih," kata ayah.
"Saya harus menjawab surat-surat yang
membatalkan kedatangan mereka ke
Bali. Mereka takut, Pak" (hal.79).

The translation is as follows.

"That's what I know Sir," Dewi said. "Now let me go home. I'm supposed to go to the office to contact my friends".

"Thank you, the father said.

"I'm supposed to reply the letters informing their cancellation to Bali, Sir" (p. 79).

The writer also revealed that, as the economic impact of the Bali bomb tragedy, the zero point of tourist visits to Bali and that the tourist concern about coming to Bali spread throughout the world (p. 84). The signifier above means that the tourism sector is very sensitive to the matters concerning the safety of tourists who will come. This can be understood as tranquility is what they want to obtain after they are busy with their routine that can make them stressed. They have planned to visit the places that can guarantee tranquility and security.

3.3.2. The Psychological Impact

The other impact of the Bali bomb tragedy

revealed by the writer is the psychological impact on Made Budiawan, the main character. The death of Komang Widyareni and being one of the victims of the tragedy made him psychologically affected. He felt so shocked and traumatized that he often got carried away into subconsciousness. As an illustration, he often saw her in his life with her wedding dress; as if she had been undergoing a wedding ceremony with himself. This is shown by Made Budiawan's confession as follows.

Aku menangis karena bahagia. Akhirnya kami
menikah secara resmi. Akhirnya
kami menjadi suami istri. Aku menangis tersedu.
Dadaku terguncang. Rasa
bahagia itu mendorong-dorong dadaku hendak
meledak karena bahagia. Lalu,
aku masih tersedu. Irama gamelan riang gembira
itu digantikan dengan suara
gender dan suara ibu-ibu yang menyanyi.
Menyanyi? Tidak. Mereka tidak
menyanyi tetapi membawakan doa-doa dalam
alunan lagu. Tercium bau dupa.
Terlihat segerombolan orang mengenakan pakaian
adat. Yang lelaki
mengenakan ikat kepala dari kain putih. Yang
perempuan mengenakan kain dan
kebaya yang tak mencolok warnanya. Kebanyakan
berwarna hitam atau gelap.
Tak ada yang berkebaya merah, kuning, hijau yang
menjadi penanda
kegembiraan, kebahagiaan (hal.71).

The translation is as follows.

I cried as I was happy. Finally, we got legally married. Finally, we became husband and wife. I cried sobbing. My chest was shaking. Happiness pushed my chest to explode due to happiness. Then, I was still sobbing. The joyful gamelan rhythm was replaced by the gender sounds and the voices of mothers singing. Singing? No. They brought prayers in the rhythm of songs. The smell of incense was smelled. A group of people were seen wearing traditional clothes. The men were wearing headbands made of white cloth. The women were wearing cloth and *kebaya*s that were not striking in color, most black or dark in color. None were wearing red, yellow or green *kabayas* marking joy and happiness (p. 71).

Psychologically, the impact of the Bali bomb tragedy and the death of Komang Widyareni caused Made Budiawan to feel guilty. The reason is that it was his negligence and personal desires that caused her to die. As her boyfriend, Made Budiawan could not keep her safe, as narrated by the writer as follows.

"Kenapa harus komang? Semua salah saya, Yah. Saya tinggalkan Komang sendiri duduk di atas motor, dan saya lari mencari rokok. Saya terlalu mementingkan diri sendiri. Kenapa harus mencari rokok di Kuta. Saya bisa antar Komang pulang langsung dan membeli rokok kemudian. Toh saya tidak merokok sambil mengendarai motor" (hal.80).

The translation is as follows.

Why did Komang become the victim. All was my fault, Yeh. I left her sitting alone on the motorbike, and I was running to buy cigarettes. I was too selfish. Why did I have to buy cigarettes at Kuta. I could have been able to take Komang home directly and to buy cigarettes later. In fact, I would not smoke while riding a motorbike (p. 80).

Made Budiawan's regret and feeling of being guilty were getting stronger, when it was identified that Komang Widnareni died as a consequence of the bomb explosion at Legian Kuta, as revealed by the writer as follows.

Lima hari tak ada berita Komang dinyatakan mati. Aku sudah kuat dan melajukan mobil ke Karangasem, namun beberapa karyawanku tak membiarkan aku pergi sendiri. Mereka berebut menyetir mobilku dan aku disuruh duduk saja. Di rumah Bape dan Meme aku langsung bersimpuh mencium kaki kedua calon mertuaku itu. Aku minta ampun sambil meraung.

"Ini semua salah tiyang, Bape. Tiyang terlalu ceroboh". Bape memegang bahuaku kemudian mengangkanya sampai aku berdiri.

"Tidak, Dek. Bukan salahmu, bukan salah siapa-siapa. Inilah jalan hidup

Komang"

"Tiyang sudah membunuhnya, Bape. Membunuh Komang!" tangisku tak terbendung. Aku mendengar suara gamelan itu lagi dan ketika membuka

mataku, aku sudah berbaring di atas amben kayu.

Teman-teman memijat

kakiku, meminyaki tubuhku dengan minyak kayu putih (hal.82).

The translation is as follows.

There was no news for five days that Komang had been dead. I was strong enough and drove to Karangasem; however, several employees did not let me go by myself. They offered to replace me to drive and asked me to sit down only. When I arrived at her father's and mother's house, I immediately knelt down to kiss the feet of my

future in-laws. I apologized while roaring. "It's all my fault, father. I was too careless". He grabbed my shoulders then lifted me up until I was standing.

"No, Dek. It was not your fault; it was nobody's fault. This was Komang's way of life".

"I have killed her, Father. I have killed Komang!" I cried uncontrollably. I heard that gamelan sound again and when I opened my eyes, I had been laying on a wooden bed. My friends massaged my feet, oiled my body with eucalyptus oil (p. 82).

That is the discourse or phenomena on the Bali bomb tragedy revealed by Suaryono Basuki Ks in the novel he wrote entitled *Hanya Nestapa*. The results of this analysis are the study using the discourse theory as the main theory and the theory of semiotics as the supporting theory.

4. CONCLUSIONS

The analysis of *Hanya Nestapa* demonstrates that Sunaryono Basuki Ks reconstructs the 2002 Bali bombing through multiple discourses, functioning both as *signifier* and *signified*. These include discourses of human tragedy, loyalty, and destiny. From a sociological perspective, the novel highlights the profound social consequences of the tragedy, particularly its economic and psychological impacts on Balinese society. The author employs both narrative and investigative techniques, which prove effective in representing the magnitude of such a devastating event.

Theoretically, this study enriches existing discourse analysis in literature by showing how catastrophic events can be reconstructed and interpreted through narrative form. Practically, it offers insights into the ways Indonesian writers respond to national tragedies, thereby contributing to the understanding of literature as both cultural memory and social critique. These findings may serve as a reference for future research in literary discourse studies and as a resource for teaching literature in academic settings.

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